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Off the Wall/ Madness, She Wrote

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From Your Editor

Madness, She Wrote

I have a confession to make. It concerns **Herman Pabbuwe** of **Kluwer Academic**.

After the 1992 Charleston Conference, Herman the magnificent sent me some gorgeous Holland-type flower bulbs. They came in a huge dramatic-looking box all the way from Holland. It said so on the side. Genuine Dutch tulips from Holland. I was awed.

I opened the box and inside were a capacious variety of bulbs plus a container to plant them in. Now I have to tell you that I am not a Heather-Miller-level planting type. I am a brown thumb. Anything I touch dies — at least things of the flora kingdom. I have two children and a husband, all living.

So — I took these bulbs and closeted them in my refrigerator. I admit I was scared. Suppose they died. They were a Netherlands-engineered fool-proof system of yard ornamentation, but I would doubtless kill them. To my Greek soul, this was a bad omen not only for me but for the Charleston Conference. I had a lot of ancestors in the Delphi divining business and know of what I speak.

So, I'll reiterate. I stashed the bulbs in my fridge in their nice brown bag container and started asking local folks for bulb planting advice. My a-lot-more horticulturalist-than-I am English neighbor with her sickeningly beautiful rose garden told me to put a hole in the bag so the bulbs could breathe. That was a start. But the bulbs were still inside the fridge and I felt certain that soil, water and sunlight were necessities. The light in the fridge only comes on when you open the door. Even Bishop Berkeley knew that. No open door, no light.

Now mind you, there were instructions with the bulbs in every language known to woman, and just by chance I knew one of the languages. I read the instructions. But — I was still confused given that I can read but not in horticulturalease. So the bulbs sat in my refrigerator.

All my advisors (including the

county agri. agent) told me to wait until the weather got colder to plant them. There was no precise calendar date. Just "when it gets cold." And it was a record mild winter. Plus my weather report consists of my husband's muttered remarks when he returns indoors each morning with the newspaper before he settles down to curse the nation's political leaders.

The clock was ticking on my Greek superstitiousness. In the meantime, I tried to send Herman an e-mail mes-

sage and was unsuccessful in thanking him. He was off doing big deals in a newly unified Europe. I saw this as another bad omen not just for the American serials market but for the Chas. Conf. and my lawn.

My husband was no help. He believes in Armageddon, cataclysms and a return of the ice age. He was reading a doom-soaked book designed to terrify geriatrics in St. Petersburg

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For Your Information

The Inside Story Behind "The Echo Effect"

The Echo Effect (from the Glossary of *The Book Marketing Handbook*)

The "spillover" or indirect sales effect from a publisher's direct mail (or space) advertising campaign. Various studies have shown that in addition to the keyed or directly traceable returns, publisher's direct mail promotions produce indirect and untraceable sales, called echo.

The lead article in the Spring 1993 issue of the AAP's Professional & Scholarly Publishing Division *Bulletin*, penned by **Mark Sexton**, describes how the AAP and the **American Booksellers Association** are providing joint funding for research into "the echo effect."

Just what is "the echo effect," and how did the term come into being? "The echo effect" is the sales effect that publisher promotion produces in bookstores and other publisher sales beyond measurable direct response. For example, a publisher mailing to various lists for a particular book might produce 150 direct, traceable orders. Yet, the indirect response from that same promotional effort — immeasurable — could be as many as 500 orders or more.

Publishers have always sensed that there was a sales spillover from their advertising and promotional efforts,

and in the 1960s and 1970s there were tests done by a couple of presses, among them Wiley and MIT Press, to trace and measure this unnamed indirect sales effect.

But the term itself, "the echo effect," did not materialize as a concrete factor in publisher promotion until it appeared for the first time in print in the now classic *Book Marketing Handbook: Tips and Techniques for the Sale and Promotion of Scientific, Technical, Professional and Scholarly Books and Journals* (Bowker, 1980).

In *The Handbook*, **Nat Bodian** identified, described, and defined "the echo effect," and provided several case studies of how it worked and the results obtained. "The echo effect" became part of the "Vocabulary of Publishing and Promotion" when a clear definition appeared for the first time in the *Handbook's* Glossary.

With the appearance of *Book Marketing Handbook*, marketing professionals in the publishing industry realized that in "the echo effect," they had a viable vehicle for not only proving the value of their promotional efforts, but also as leverage for increasing promotional budgets.

Marketers began talking up "echo" among themselves and at such meetings as The Professional Publisher's Marketing Group, and initiated their own independent echo studies.

By 1982, some 18 months after the

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Legally Speaking

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remedies available for copyright infringement. In the end, most of us seemed to agree that copyright is about money. It is not, as some would maintain, about protecting the integrity of one's work. We do not have moral rights per se in our copyright law, although we have certain rights that authors do retain over their works even after transferring copyright. Copyright in this country is essentially an economic right.

But while an economic right, the aim of copyright law is not necessarily to protect the financial return of authors and publishers. The AAP, in its "Statement on Commercial and Fee-Based Document Delivery," states, "The purpose of the copyright law is to ensure authors and publishers the economic wherewithal to devote their energies, talents and funds to the creation and effective packaging and distribution of intellectual works." Publishers no doubt wish that this was the purpose of U.S. copyright law, but this is not so.

Our copyright law is about stimulating the creation of intellectual works, but not by ensuring adequate compensation to authors and publishers. As I have written in the past, copyright law attempts to balance the interests of creators (i.e., compensation) with the interests of society (i.e., easy access to intellectual works, including for the purposes of building upon those works). Copyright law, if you will, was the arena for the original "ownership vs. access" debate. If progress in the useful arts and science is best served by my having free access to your work, rather than by your being able to charge me for it, the law would have me get it for free (not on an individual basis, of course, but by categories of people and uses).

When copyright law achieves its desired balance, the amount that I pay you for access to your works will not discourage me from seeking that access, but will provide you with adequate compensation for your effort. It cannot be accurately said, though, that the primary goal of copyright law is to provide you, as creator, with financial return on your past works or incentive to create other works. Intellectual property rights, as opposed to most other property rights, attempt to serve the interests of society first, then those of the property owners. When the two are in harmony, all the better. Unfortunately, they are often at odds, and perhaps will be even more so in the electronic age. ☞

Off The Wall

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and stampede them into shorting T-bills and loading up on gold bullion, Teflon ammo and canned goods. He told me about Tulipomania in Holland in 1634.

You didn't know about that? Tulips aren't native to Holland. They came from Turkey at the time that Holland was the major world power just behind Spain and ahead of Britain. And anyhow with an excess of wealth to squander, the Dutch started speculating in tulip bulbs (rather than Vermeers or diamonds) and this led to a market crash like the South Seas Bubble, Mississippi Bubble and various other panics of 1837, 1873 and 1929. And that led to deflation, depression and dyspepsia. I didn't find this comforting. My husband doesn't see comfort as his assigned role in our fiduciary partnership.

So — what happened, already? —

as they used to say up North?

FINALLY, I found a wise woman who knew how to deal one-on-one with bulbs. One of those serene, in-touch-with-nature's rhythms, cosmic types like in the goddess books that are currently so popular. She lives several blocks away from me. I arranged for her to "help me" plant the bulbs.

The rest is history. The bulbs are fine. They are alive and well because someone else took charge of them. Spring is here and they will soon do their blossoming thing. The Chas. Conf. and I are saved.

In the meantime, back in Holland, there is the magnificent Herman who speaks five languages, oozes with charm, and has yet to hear from me about the bulbs. So, here is my public apology.

Herman, thank you. *I love the bulbs.* I have done my best to assure that they will live and thrive. Thank you! ☞

ALCTS

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PVLR also agreed with the liaison to **RLMS Micropublishing Committee** that RLMS will review complaints having to do with completeness of the microform itself and PVLR will review complaints having to do with suspected publisher malpractice, and continued work on the internship proposal.

The **Foreign Book Dealers Directories Series Subcommittee** of the **Publications Committee** (Ellen Pletsch, Chair) heard reports on the progress made in compiling survey results for the Africa and Asia and the Pacific directories and agreed to prepare a proposal for funding support from the **ALA Cultural Diversity Committee** in support of this work. The **Guides Subcommittee** (Kathryn Soupis, Chair) reported that *Guide to Preservation in Acquisition Processing* was published in the fall of 1992 by ALA (Acquisitions Guideline no. 8, \$8, ISBN 0-8389-0611-7); reviewed the current draft of *Guide to the Acquisition of CD-ROMs, Software, and Similar Materials Published in Electronic Format*, which should be ready for release to ALA Publishing by summer and published in the winter. Other

topics under development by this committee include: managing of approval plans, acquiring OP materials, and financial management.

It should be no surprise that the **Serials Section Acquisitions Committee** (Richard Brumley, Chair) discussed the latest draft of *Guidelines for Serials Vendor Performance Evaluation*, and they also reviewed the status of the *Serials Acquisitions Glossary* in order to form a plan for its ultimate publication and distribution by ALCTS.

Electronics

The **Scholarly Communication Committee** (Fred Lynden, Chair) finalized program plans for its **New Orleans program**, "Academic Libraries at Risk," heard a forum on electronic projects, including a report on copyright issues (see summary in AN2, vol. 5, no. 15; letter in vol. 5, no. 17) and recommended a program for Miami on rights and permissions for electronic products as it is a key issue in the growing environment of document delivery.

And, on this note, I might mention that PVLR established a task force to explore the development of guidelines for reasonable licensing agreements for electronic information products. ☞